

The background of the entire page is a detailed illustration of a ceramic plate. The plate features a central stylized tree with a thick, blue trunk and branches. The trunk and branches are decorated with white, five-petaled flowers. The branches spread out towards the edges of the plate. Surrounding the tree are several large, rounded, textured shapes in shades of blue and grey, resembling pinecones or clusters of berries. Interspersed among these are smaller, delicate blue flowers and green leaves. The entire design is set against a light, off-white background.

The
Cleveland
Museum
of Art

March

Members Magazine

Current Exhibitions

Cover: Detail of an important new acquisition, *Large Dish with Softly Foliated Rim*. See the article on p. 4



A "photographic painting" (1990) from Willie Robert Middlebrook's *Portraits of My People* series, on view in gallery 105

PHARAOHS: TREASURES OF EGYPTIAN ART FROM THE LOUVRE

Special Exhibition Gallery, through April 14
Royal portraits from one of the greatest collections of Egyptian art
Sponsored by Society Bank/KeyCorp

WILLIE ROBERT MIDDLEBROOK PHOTOGRAPHS: PORTRAITS OF MY PEOPLE

Gallery 105, through March 24
Urban energy and black identity expressed with innovative darkroom techniques

SETS AND SERIES

Galleries 104, 109–112, through May 5
Masterpieces of printmaking in serial formats

ROBERT GLENN KETCHUM: LANDSCAPE PHOTOGRAPHS

Gallery 105, March 29–June 2
A recently donated collection probes the interaction of humanity and nature

GREEK ISLAND EMBROIDERIES

Gallery 106, through Spring 1997
Treasures of a vanished folk art

From the Director

Dear Members,

By now many of you have had the chance to see *Pharaohs* at least once and have been, as I have, dazzled by both the quality and the importance of these extraordinary images. Not only are they remarkable works of art in their own right, but the individuals represented form a succession of the rulers of one of history's greatest civilizations.

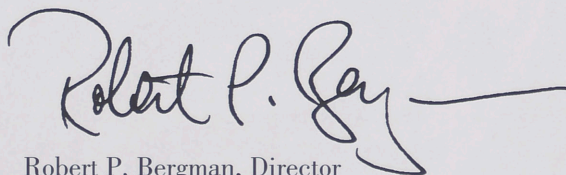
Larry Berman has provided informative articles on Egypt and its pharaohs in this month's and last month's *Magazine*. Let me also direct your attention to the catalogue Larry and his French colleague Bernadette Letellier wrote for the exhibition. *Pharaohs: Treasures of Egyptian Art from the Louvre* is a 100-page volume illustrated in color and black-and-white that provides a concise synopsis of the evolution of ancient Egyptian culture and gives insights about the personalities, as well as the images, of some of its rulers. The prose style is engaging and informal, as appropriate for its intended general audience, and the illustrations are superb. It's also quite reasonably priced, at \$19.95 in softcover.

This month, programming related to the exhibition shifts into high gear, with a conference on Saturday the 9th featuring four distinguished scholars, a guest lecture on Tuesday the 26th by Egyptologist Kent Weeks, and various other activities. Don't forget that a learning center and a recorded tour are part of the show.

In the lower education area, members of our ambitious education staff have set up a free drop-in Egyptian archaeology camp, complete with sand, digging tools, and discoveries to make. Check the program listings for complete details or pick up a public programs brochure at the museum.

On the subject of tools for discovery—the museum has a new home page on the World Wide Web, for those of you who have computers and the appropriate access to the Internet. Our thanks to the Cleveland *Plain Dealer* for its generous contribution in implementing this complex and exciting project. The Internet address is <http://www.clemusart.com>. It is our ambition to build this resource into a comprehensive guide to the museum's collections and programs—no small undertaking. Frankly, we have just begun and the site is far from complete, but I urge you to “drop in” and follow our progress as we explore this exciting new way of letting the world know what awaits at Cleveland's art museum.

Sincerely,



Robert P. Bergman, Director



Pharaohs curator
Larry Berman
peruses catalogue
proofs



Large Dish with Softly Foliated Rim (fritware with painted underglaze design, d. 36.5 cm, purchase from the J. H. Wade Fund 95.17) was made in Iznik, Turkey, about 1535–40. Produced during the Damascus phase of Iznik ceramics, it belongs to an extraordinary subset of dishes called the “artichoke” group, comprising five large dishes of exceptional quality, whose vivid designs are dominated by monumental, scaly floral motifs. Exuberant, spontaneous, yet completely balanced, our dish is the masterpiece of the group

Ambitious Decoration

A large ceramic dish recently acquired by the Cleveland Museum of Art brilliantly exemplifies the energy and eclecticism of Ottoman art. At its peak in the 1500s, the Ottoman Empire sprawled over a vast area, stretching onto the continents of Asia, Africa, and Europe. From the Topkapi Palace in Istanbul, the Ottoman sultan (Suleyman I, 1494/95–1566) ruled over one of history's most heterogeneous societies. His subjects came from diverse ethnic backgrounds, spoke many languages, and practiced various religions. Never purely Turkish, Ottoman art drew on sources Eastern and Western to forge a distinctive and vital artistic language.

The vibrant underglaze painted ceramics produced in the Turkish town of Iznik between 1470 and 1600 are an instantly recognizable expression of the Ottoman spirit, and constitute one of the world's great ceramic traditions. The direct result of court patronage, Iznik ceramics progressed through several distinct technical and stylistic stages. The Damascus phase of 1535–55 (so-called because a century ago these exceptional wares were thought to have been made in that city) produced the most beautiful and original vessels of the entire Iznik tradition.

In the creative intermingling and bold experimentation that characterized the Damascus phase, motifs were freely borrowed from many sources and rapidly transformed almost beyond recognition by Ottoman wit and caprice. From Chinese porcelains comes the softly foliated rim of the museum's new dish. From the center of Chinese cloud bands comes the W-shaped clip on the stems of the serrated leaves. The al-

ternating green and blue balls strung together like pearls to form the floral sprays are playful derivations from the Central Asian *chintamani* motif of balls set within crescents. Turkish tulips decorate the reverse of the dish. The dominant feature—the powerful artichokes on thick, undulating, thorny branches—is a free translation from Italian art.

The artichoke, with its globular scales and twisting trunk, was the major decorative motif of the Italian silk-weaving industry in the 15th and early 16th centuries. Italian silk textiles entered the imperial court in great number via the Venetian luxury trade during the first two decades of Suleyman's reign. European culture, politics, and art fascinated Suleyman as his armies racked up victories in Eastern Europe, laid siege to Vienna, and made preparations to conquer Rome.

Interest in European symbols of sovereignty and prestige appears to have been a corollary of Suleyman's early ambition to revive the Roman Empire by uniting Rome and Constantinople under Islam. For the sake of argument—and there is no shortage of arguments regarding Iznik ware—it is tempting to view the appearance of monumental artichokes in Ottoman art of the 1530s–50s as the appropriation of a European status symbol, at a time when the Ottoman Empire aimed at nothing less than the appropriation of prestigious European cities.

Suleyman never incorporated the Italian city-states into his far-flung empire. As this large dish makes clear, however, the artichoke made an unforgettable addition to the rich fusion that produced Ottoman art.

The reverse of the dish is embellished with clusters of Turkish tulips and Chinese cloud bands. Here the Central Asian *chintamani* motif appears in its traditional triangular formation



The artichoke appeared frequently on costly Italian silk textiles from the 15th and early 16th centuries like this hanging from about 1450 (detail; velvet, cut, voided, and brocaded; silk and gold; purchase from the J. H. Wade Fund 73.20). Suleyman adopted such status symbols as his imperial ambitions turned toward Europe



This woodcut by an unknown artist commemorates the coronation in Bologna of Suleyman's arch rival, Charles V, as Holy Roman Emperor (after M. Sanuto, *I diarii di Marino Sanuto*, vol. 53). The artichoke motif appears on the elbow of the emperor's gown

■ Mary McWilliams, Assistant Curator, Islamic Art

Music and Musart

Cleveland's bicentennial year is also a milestone anniversary for the Musart Society of the Cleveland Museum of Art. Founded in 1946 by Walter Blodgett, curator of musical arts from 1941 to 1974, and a circle of his friends, this affiliate group was incorporated in the state of Ohio ten years later "to further and promote the musical events and programs offered at, and/or sponsored by, The Cleveland Museum of Art, and to receive, solely for and on behalf of [the museum] donations, gifts, bequests . . . or anything of value for said purpose." Members initially contributed \$5 annually.

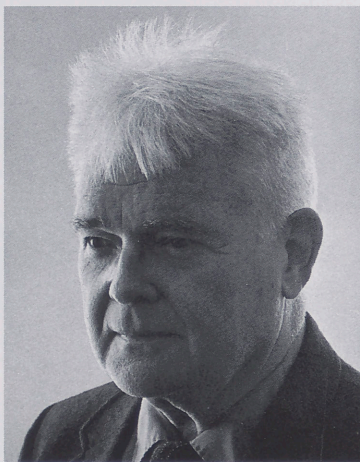
The museum's free music programs began in 1918 and grew significantly in the early 1920s with a \$250,000 gift that established the P. J. McMyler Musical Endowment. Funds from the endowment were also used to install the P. J. McMyler Memorial Organ, purchase a piano, and pay part of the salary for a curator of musical arts. During the Depression the return on the endowment dropped, and additional monies were required to continue offering free recitals. After World War II, when those programs again appeared to be in jeopardy, the Musart Society was organized. The society's founding members solicited annual contributions that were invested to supplement the existing departmental endowment funds. The return on these in-

vestments provided the additional funding needed for the continuation of free concerts and recitals.

Today, the society is an integral part of the department of musical arts, which presents more than 70 performances a year. Among those offerings are vocal soloists, choral ensembles, solo instrumentalists, and chamber music groups. The Musart Society underwrites the Musart Series of free chamber music recitals, most of which take place on Sunday afternoons. Inaugurated during the 1979-80 season, this series features accomplished performers from around the world, including several well-known Clevelanders. The Musart Society also underwrites the Celebrity Organ Recital Series; supports the Gala Subscription Series of Wednesday evening concerts; has partially underwritten

AKI, the biennial festival of new music; and helps maintain keyboard instruments. It purchased a fortepiano for the museum in 1980, a French double harpsichord in 1983 (in memory of Walter Blodgett), and an Italian harpsichord in 1994 (in memory of performer and teacher Doris Ornstein).

For the museum's 75th anniversary in 1991, the society commissioned works from Barbara Kolb, Donald Erb, Curtis Curtis-Smith, William Albright, James Primosch, Jean Guillou, and Werner Jacob. To honor the city's



Walter Blodgett (1908-1975), the force behind the Musart Society

Trustees of the Musart Society in 1995, sharing the spotlight with some of the musical instruments the society has purchased for the museum during the past 15 years



Left to right, back row: Robert Schneider, Walter Holtkamp, Shattuck W. Hartwell, Jr. (president), John Horn (treasurer), Samuel E. Henes; front row: A. Benedict Schneider, Mrs. Alfred M. Rankin, Eleanor Y. Bonnie, A. Chace Anderson, Virginia Benade, Carolyn F. Wipper (secretary), Sandra Dunn. William R. Joseph, Rev. David A. Novak, and Karel Paukert were not present when this picture was taken



This Italian harpsichord after Carlo Grimaldi (1697), built by Tony Chinnery of Vicchio, is one of three keyboard instruments given to the museum by the Musart Society

bicentennial, the 1996–97 Gala Subscription Series will feature several concerts devoted to the music of Cleveland composers, including Erb and Primosch. The society also helps fund local broadcasts of recorded selections from museum concerts.

An appointed board of trustees administers the Musart Society, developing membership and supervising investments. Karel Paukert, curator of musical arts, is responsible for series programming.

Musart Society members receive reduced prices on tickets to both individual events and subscriptions for the Gala Subscription Series. They receive monthly and individual concert

flyers by mail as well as occasional information and comments about forthcoming performances and broadcasts. The annual membership contribution is \$20; other membership categories are Sustaining (\$50), Patron (\$100), and Benefactor (\$200), each with additional membership benefits.

The Musart Society invites you to join in supporting the next 50 years of live classical music at the Cleveland Museum of Art. Concert series brochures, which include membership information and an application, are available in the north lobby's musical arts literature rack or by calling the department at 421–7340, ext. 282.

■ Bruce Shewitz, Associate Curator, Musical Arts

Royal Allegory

**PHAROHS:
TREASURES
OF EGYPTIAN
ART FROM
THE LOUVRE**
February 11–
April 14

The ten works of art from the Cleveland Museum's collection included in *Pharaohs: Treasures of Egyptian Art from the Louvre* not only make interesting comparisons but also amplify the themes of the exhibition. One of the most important of these topics is portraiture.

In ancient Egypt, portraiture involved more than presenting a simple likeness. Royal portraits, in particular, made extensive use of allegory, or symbolic imagery. A sphinx, for example, combines the head of a king with the body of a lion. Obviously, the image does not reflect physical reality, but it powerfully conveys the idea of the ruler as a divine being with superhuman strength. The Louvre's *King As Falcon* is another such hybrid. From the front, it ap-

pears to be a traditional image of a pharaoh wearing the royal *nemes*-headcloth. From the back and sides, however, the king's body merges into that of a falcon with folded wings.

More than
simple likenesses,
Egyptian royal
portraits made
extensive use of
symbolic imagery

In religious terms, the image represents the ruler as the physical manifestation, or *ba*, of the sun and sky god Horus (the god most closely associated with kingship), who appeared in the form of a falcon. The inscription on the front breaks off just short of identifying the ruler, but the facial features resemble Tuthmosis III, the great warrior pharaoh who was extremely fond of falcon imagery. Statuary of the king with the body of a falcon occurs only in the New Kingdom, but the theme survived longer in painting. The Cleveland Museum's *Coffin Case and Cover of Bakenmut*, made some 500 years later, shows

Pharaohs: Treasures of Egyptian Art from the Louvre was organized by the Cleveland Museum of Art in collaboration with the department of Egyptian antiquities, Musée du Louvre, Paris. The exhibition is sponsored by Society Bank/KeyCorp with additional support from the National Endowment for the Arts, a federal agency, and the Ohio Arts Council. Promotional support is provided by WDOK 102.1 FM and AM 850 WRMR and the Avenue at Tower City Center.



This portrait of a pharaoh is carved of red jasper, a semiprecious stone that was also used for jewelry. The king's bent arm indicates that he was originally sitting or kneeling (*King As Falcon*, 1479–1425 BC, h. 11 cm. Musée du Louvre)



Bakenmut was a priest of the god Amen-Ra. The interior of his fig wood coffin is painted with images of famous rulers of Dynasty 18. This detail shows Tuthmosis III (*Coffin Case and Cover of Bakenmut*, 959–889 BC, h. 208 cm. The Cleveland Museum of Art, gift of the John Huntington Art and Polytechnic Trust 14.561)

Tuthmosis III wearing a brilliant feathered garment that enfold him with a falcon's wings and ends in a tail.

Sometimes the symbolism is disguised, as is the case with the Louvre's *Seated Statue of Amenhotep IV (Akhenaten)*. Akhenaten is best known for his fanatical devotion to the sun disk, or Aten, to the exclusion of all other gods. The king's religious revolution did not alter the basic principles of Egyptian art, but it profoundly affected its style. No longer depicted with the broad shoulders and narrow waist favored by his predecessors, Akhenaten has narrow shoulders, sagging breasts, pot belly, heavy hips and thighs, and spindly legs. Akhenaten's chief sculptor recorded in an inscription that the king himself instructed him in the new style. These features, however, do not necessarily reflect the ruler's actual appearance. Rather, they were chosen to embody

Akhenaten's religious principles. The four figures on Cleveland's temple relief *Nome Gods Bearing Offerings* share those traits. These portly figures have emblems on their heads identifying them as *nomes*, or provinces, of Upper and Lower Egypt. Personifications of this type are known as fecundity figures. Bearing trays heaped with offerings, they represent the bounty of the land, their sagging breasts and pot bellies denoting abundance. These same features in Akhenaten portray him as the physical manifestation of the sun's creative powers and the source of all life on earth. Akhenaten was radical in his devotion to one god, Aten, and in his adapting the iconography of fecundity figures to his own physique.

■ Lawrence M. Berman, Assistant Curator, Ancient Art



Originally, this yellow stone sculpture depicted Amenhotep IV (Akhenaten) and his queen, probably Nefertiti, seated together (1353–1337 BC, h. 64 cm. Musée du Louvre). If you look closely at the king's right elbow, you can see part of Nefertiti's arm attached. When you are at the exhibition, walk around the sculpture and you'll see her arm wrapped around his back



The faces of the nome gods in this painted limestone relief (detail) are miniature portraits of Amenhotep III (*Nome Gods Bearing Offerings*, about 1391–1353 BC, l. 133 cm. The Cleveland Museum of Art, John L. Severance Fund 61.205 and 76.51)

Happy Birthday to Musart

March brings two **Subscription Concerts**. On Wednesday the 6th at 7:45, the *Pražák Quartet*, one of the Czech Republic's leading chamber music ensembles, offers works by Haydn, Schulhoff, and Dvořák. On Wednesday the 27th at 7:45, renowned duo-pianists *Anthony and Joseph Paratore* make their Cleveland debut with works by Debussy, Rachmaninoff, Ravel, Milhaud, and Bolcom. Tickets are required (see listings). At 6:45 before each concert, WCLV's *Rebecca Fischer* gives a free lecture in the Recital Hall.

On this birthday of the Musart Society, we offer an impressive month of free **Musart Series Concerts**. On Sunday the 3rd at 3:30, the *Yggdrasil Quartet* plays chamber music. On Sunday the 10th at 3:30, baroque violinist *Carol Lieberman* and harpsichordist *Mark Kroll* offer a duo recital. A **Gallery Concert** on Sunday the 17th at 3:30 features the vocal quartet *Cantoris* performing music for Lent

and Easter in the indoor garden court. A **Celebrity Organ Recital** on Sunday the 24th at 3:00 brings virtuoso *Mary Preston* to Cleveland (free reception after). And the *Cleveland Classical Trio* performs at 3:30 on Sunday the 31st with works by Mozart and Beethoven and the world premiere of a piece by American composer Rudy Shackelford. All the while, Karel Paukert offers free **Curator's Recitals** on Sundays at 2:00 the 3rd, 10th, 17th, and 31st.

Admission is free, unless otherwise indicated. Complete details appear in the calendar section and are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, please call ext. 282.

The next **Jazz on the Circle Concert** brings *Tri-State Jazz Summit* to Gartner Auditorium on Saturday the 16th. Reserved seats \$17, \$14, and \$11; call 231-1111.



The quartet Pražák



The brothers Paratore

1 March/Friday

Gallery Talk 1:30 *CMA Highlights*

2 March/Saturday

Gallery Talk 10:15 *Woofing the Warp:*

Simple Loom Weaving. Barbara A. Kathman

Gallery Talk 1:30 *CMA Highlights*

3 March/Sunday

Gallery Talk 1:30 *Decorative Arts.* Dyane Hronek Hanslik

Family Archaeology Camp and Workshops 1:30–4:30. Lower Level/Education

Curator's Recital 2:00 Karel Paukert.

Organ works by Medek, Messiaen, and Primosch

Six Short Films 3:30 *By Brakhage: Program I* (USA, 1954–79, b&w/color, most silent, 84 min.). Stan Brakhage shorts: *Desistfilm* (1954); *The Wonder Ring* (1955); *Window Water Baby Moving* (1959); *Sirius Remembered* (1959); *The Weir-Falcon Saga* (1970); and *Creation* (1979). \$4, \$3 CMA members

Chamber Music Concert 3:30 *Yggdrasil Quartet* Quartet-in-residence at Scotland's Aberdeen University, the Swedish ensemble takes its name from the ash tree of Nordic

mythology, whose roots and branches join heaven, earth, and hell. Works by Beethoven, Grieg, and Carlstedt

5 March/Tuesday

Gallery Talk 1:30 *CMA Highlights*

6 March/Wednesday

Art Film 12:30 *Gift of the Nile* (22 min.)

Gallery Talk 1:30 *French Baroque and Rococo Portraits.* Joellen DeOreo

Family Archaeology Camp 4:30–7:00. Lower Level/Education

Preconcert Lecture 6:45 *Rebecca Fischer* gives a free lecture in the Recital Hall

Ten Short Films 7:30 *By Brakhage: Program II* (USA, 1954–73, b&w/color, most silent, 82 min.). Stan Brakhage shorts: *The Way to Shadow Garden* (1954); *Thigh Line Lyre Triangular* (1961); *Dog Star Man: Part II* (1963); *The Horseman, the Woman, and the Moth* (1968); *The Peaceable Kingdom* (1971); *The Process* (1972); *The Wold-Shadow* (1972); *Sexual Meditation: Room with View* (1971); *Sexual Meditation: Hotel* (1971); and *Sexual Meditation: Open Field* (1973). \$4, \$3 CMA members

Subscription Concert 7:45 Pražák

Quartet. One of the Czech Republic's leading chamber ensembles, the quartet has thrilled audiences throughout the world for nearly 25 years. Violinists Václav Remeš and Vlastimil Holec, violist Josef Klusoň, and cellist Michal Kaňka return to perform works by Haydn, Schulhoff, and Dvořák. Seating is reserved. Tickets are available by telephone (ext. 282) after February 28, or at the door after 6:30. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate (door only) \$5

7 March/Thursday

First Thursday Curatorial consultation for members only, by appointment

Art Film 12:30 *Gift of the Nile* (22 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *French Baroque and Rococo Portraits.* Joellen DeOreo

8 March/Friday

Gallery Talk 1:30 *CMA Highlights*

Film Program

By Brakhage:

Three Decades of Personal Cinema

Since the early fifties, Stan Brakhage has been making painterly, usually silent short movies that make up one of the most remarkable bodies of work in all of film. Brakhage crafts his breathtakingly beautiful films himself, photographing, editing, sometimes painting or pasting objects directly onto the film stock, and frequently etching his name at the end of the reel. His subjects range from the everyday to the abstract, but his major concern is light—how it defines colors and objects at particular moments, how it triggers the mind's eye. In this series we survey the major works from the first three decades of Brakhage's continuing career: 26 movies in three separate programs. The series was organized by the American Federation of Arts, whose media arts exhibitions are partially supported by the National Endowment for the Arts and the New York State Council on the Arts.

In March we conclude **Bullseye! The Color Productions of the Archers, Michael Powell and Emeric Pressburger**, our three-month series of the color films by the flamboyant British production team, all shown in restored, newly struck 35mm copies from the Champagne Piper-Heidsieck Classic Film Collection of the British Film Institute. (*P&P in B&W*, a concurrent series of the Archers' black-and-white works, shows at the Cleveland Cinematheque, 421-7450.)

Three individual film programs finish the month. On Sunday the 24th, *The City Louvre* takes a behind-the-scenes look at France's great museum, lender of the works in the *Pharaohs* show. Then, three nonfiction films about Japanese-Americans during WWII share one bill on Wednesday the 27th. And on Sunday the 31st, see Clouzot's classic *Diabolique*.

Admission to CMA films is \$4, CMA members \$3.



Japanese-American soldiers rejoice at the end of WWII in *Honor Bound*. Their 442nd Regimental Combat Team became the most highly decorated unit in American history

9 March/Saturday

Conference 8:30–5:00 *Pharaohs*. Distinguished scholars examine aspects of Egyptian art. Registration \$30 (\$20 CMA members, seniors, and students with ID). Call ext. 464 for information, or pick up a brochure at the museum

Gallery Talk 10:15 *It's All in the Way You Fold It: Origami*. Mary Ann Popovich

All-Day Drawing Workshop 10:30–4:00. Register by March 8; call ext. 462. Intensive gallery class for beginning to advanced students. \$20 fee includes basic materials and parking. Instructor: Sun-Hee J. Kwon

Gallery Talk 1:30 *CMA Highlights*

10 March/Sunday

Gallery Talk 1:30 *French Baroque and Rococo Portraits*. Joellen DeOreo

Family Archaeology Camp and Workshops 1:30–4:30. Lower Level/Education

Curator's Recital 2:00 *Karel Paukert*. Chorale preludes for organ by Johannes Brahms

Ten Short Films 3:30 *By Brakhage: Program III* (USA, 1962–79, b&w/color, most silent, 84 min.). Abstract films by Stan Brakhage: *Blue Moses* (1962); *Mothlight* (1963); *Fire of Waters* (1965); *Angels* (1971); *The Riddle of Lumen* (1972); *Aquarien* (1974); *Sol* (1974); *He Was Born, He Suffered, He Died* (1974); *Nightmare Series* (1978); and *I (Roman Numeral One)* (1979). \$4, \$3 CMA members

Duo Recital 3:30 Carol Lieberman, baroque violin, and Mark Kroll, harpsichord. The Boston University faculty members perform works by Biber, J. S. Bach, and F. Couperin

12 March/Tuesday

Gallery Talk 1:30 *CMA Highlights*

13 March/Wednesday

Art Film 12:30 *Life under the Pharaohs* (20 min.)

Gallery Talk 1:30 *All About Black*. Nancy McAfee

Family Archaeology Camp 4:30–7:00. Lower Level/Education

Pharaohs Lecture 6:00 *Digging Up the Past: The Rediscovery of Ancient Egypt*. Barbara A. Kathman

Feature Film 7:30 *The Elusive Pimpernel* (UK, 1950, color, 109 min.) directed by

Michael Powell and Emeric Pressburger, with David Niven, Margaret Leighton, and Jack Hawkins. A debonair Englishman rescues aristocrats during the French Revolution. \$4, \$3 CMA members

14 March/Thursday

Art Film 12:30 *Life under the Pharaohs* (20 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *All About Black*. Nancy McAfee

15 March/Friday

Gallery Talk 1:30 *CMA Highlights*

16 March/Saturday

Gallery Talk 10:15 *The Cleveland Museum of Art Gallery Rally*. Bob Dewey

Gallery Talk 1:30 *CMA Highlights*

Jazz on the Circle Concert 8:00 *Tri-State Jazz Summit*. Musicians from Michigan, Pennsylvania, and Ohio—Ernie Krivda (tenor sax), Marion Hayden (bass), Joshua Breakstone (piano), Roger Humphries (drums), and Tim Price (reeds)—present a regional jazz festival. Reserved seats \$17, \$14, and \$11; call 231-1111

17 March/Sunday

Gallery Talk 1:30 *All About Black*. Nancy McAfee

Family Archaeology Camp 1:30–4:30. Lower Level/Education

Curator's Recital 2:00 *Karel Paukert*. Works for organ and harpsichord by J. S. Bach and F. Couperin

Family Express 3:00–4:30 *Tomb Treasures*. Find out about afterlife necessities in ancient Egypt and plan ahead for your own treasure-filled tomb by building a model in this free drop-in workshop

Feature Film 3:30 *Gone to Earth* (UK, 1950, color, 111 min.) directed by Michael Powell and Emeric Pressburger, with Jennifer Jones, David Farrar, and Cyril Cusack. Cut by a third for U.S. release as *The Wild Heart*, this bodice-ripper tells of a 19th-century Welsh minister's wife who is attracted to a squire. \$4, \$3 CMA members

Gallery Concert 3:30 *Cantoris*. Soprano Mary Kate Cross, tenor/director Gary Jacoby, tenor Oliver Söhnngen, and bass-baritone Edward Powell perform music for Lent and Easter in the indoor garden court

Tours, Talks, Classes

For Families: Don't forget that **Young Peoples Classes** begin Saturday the 2nd, or that on Saturdays at 10:15 while those classes are in session, we offer gallery talks and art activities for parents, a series titled *Games Children Play*. Sun-Hee J. Kwon's monthly \$20 **All-Day Drawing Workshop** is 10:30–4:00 on the 9th; register by the 8th at ext. 462. **Family Express** 3:00–4:30 on Sunday the 17th is *Tomb Treasures*.

Highlights Tours are Tuesday, Thursday, Friday, and Saturday at 1:30, **Thematic Gallery Talks**, Wednesdays and Sundays at 1:30, and Thursdays at 2:30. A sign language interpreter accompanies the 1:30 talk on the first Sunday every month.

Sign up for Jesse Rhinehart's **Watercolor Painting** class, 9:30–noon on eight Wednesdays starting March 20 (\$90 plus about \$40 for watercolor materials if you don't already have them). And/or sign up for Robin VanLear's *Parade the Circle* workshops, **The Banner As Art** (six Thursdays starting the 7th, 9:30–noon) for \$50; extend the class another three weeks with a \$30 special **Batik Banner Workshop** with London artist Ali Pretty.

Two lecturers visit on the evening of Wednesday the 20th. At 7:00, Randall Darwall offers *A Loom with a View*, cosponsored



Young Peoples Classes start this month

sored by the Textile Art Alliance; at 8:00, Altan Cilingiroglu presents *Rusahilini: An Iron Age Fortress in Urartu (Lake Van)*, cosponsored by the Cleveland Archeological Society.

Films and Videos are shown in the A-V Center, Lower Level/Education, Wednesdays and Thursdays at 12:30.

The Cleveland Artists Foundation presents a symposium, **Cleveland's Artistic Heritage**, on the weekend of the 30th and 31st. Register in advance; call 464–1902.

19 March/Tuesday

Gallery Talk 1:30 *CMA Highlights*

20 March/Wednesday

Art Film 12:30 *Egypt: The Habit of Civilization* (57 min.)

Gallery Talk 1:30 *The New Art of Impressionism*. Robin VanLear

Family Archaeology Camp 4:30–7:00. Lower Level/Education

Pharaohs Lecture 6:00 *Queens of the Nile*. Arielle Kozloff

Lecture 7:00 *A Loom with a View*. Randall Darwall. Cosponsored by the Textile Art Alliance. Reception following the lecture

Feature Film 7:30 *The Battle of the River Plate (Pursuit of the Graf Spee)*

(UK, 1956, color, 119 min.) directed by Michael Powell and Emeric Pressburger, with John Gregson, Anthony Quayle, and Peter Finch. The Archers' final production is a taut WWII thriller about the British pursuit of a German warship off the coast of South America. \$4, \$3 CMA members

Lecture 8:00 *Rusahilini: An Iron Age Fortress in Urartu (Lake Van)* Altan Cilingiroglu, AIA Kress Lecturer, University of Ege, Izmir, Turkey. Cosponsored by the Cleveland Archeological Society

21 March/Thursday

Art Film 12:30 *Egypt: The Habit of Civilization* (57 min.)

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *The New Art of Impressionism*. Robin VanLear

22 March/Friday

Gallery Talk 1:30 *CMA Highlights*

23 March/Saturday

Gallery Talk 10:15 *Abstract Expressionism: I Can Do That*. Marjorie Williams

Gallery Talk 1:30 *CMA Highlights*

24 March/Sunday

Gallery Talk 1:30 *The New Art of Impressionism*. Robin VanLear

Family Archaeology Camp and Workshops 1:30–4:30. Lower Level/Education

Celebrity Organ Recital 3:00 *Mary*

Preston. The American virtuoso is organ curator of Meyerson Symphony Hall in Dallas; she appears with the Dallas Symphony Orchestra and is a frequent recitalist in major churches throughout North America and Europe. She plays works by J. S. Bach, Duruflé, and Eben in a recital cosponsored by the Cleveland Chapter of the American Guild of Organists. A free public reception follows

Feature Film 3:30 *The City Louvre* (France, 1990, color, subtitles, 80 min.) directed by Nicolas Philibert. Fascinating behind-the-scenes look at one of the world's great art museums. \$4, \$3 CMA members

26 March/Tuesday

Gallery Talk 1:30 *CMA Highlights*

Guest Lecture 7:00 Kent R. Weeks, professor of Egyptology, director, Theban Mapping Project, the American University in Cairo. Weeks is best known for his recent discovery of the tomb of the sons of Ramesses II in the Valley of the Kings. Tickets are \$5 for museum members, seniors, and students with ID, and \$10 for nonmembers, through Advantix (241–6000) or at the museum box office. The *Pharaohs* exhibition will be open until the lecture begins, as will the store and cafe

Pharaohs

An **Adult Lecture Series**, *Pharaoh and His Subjects: Art and Life in Ancient Egypt*, runs five Wednesdays at 6:00 beginning March 13.

The **Egyptian Archaeology Camp** located in the lower education level introduces archaeology and hieroglyphs through hands-on activities for children and adults. Drop in anytime to decipher hieroglyphs or make a rubbing, or come for special projects scheduled on the half-hour Sunday afternoons and Wednesday nights. On Sundays only, there are special workshops in which you can make mummy jewelry and protective amulets.

A **Recorded Tour** is included in the exhibition ticket price (\$1 for CMA members and children 11 and under). A **Learning Center** in the show focuses on Egyptian art and archaeology. A **Slide Tape** presentation, *Pharaohs*, runs continuously in the A-V Center.

On Saturday the 9th, 8:30–5:00, we offer **Pharaohs**, a conference. Distinguished scholars examine aspects of Egyptian art. Registration is \$30 (\$20 CMA members, seniors, and students with ID). Call ext. 464 for information. A flyer is available in the north lobby.

An exciting **Guest Lecture** on Tuesday the 26th at 7:00 features Kent R. Weeks from Cairo's American University, best known for his recent discovery of the tomb of the sons of Ramesses II. Get tickets (\$5 CMA members, seniors, and students with ID; \$10 for non-members) through Advantix (241–6000) or at the museum box office.

If you are sufficiently plural, you and your friends may want to take advantage of special **Paid Slide Lectures for Groups**. Barbara A. Kathman presents *Revisiting the Pharaohs: The 18th- and 19th-Century Rediscovery of Ancient Egypt*, and Nancy McAfee offers *A Divine Vision: Art from Ancient Egypt*. Cost for either: \$100; \$25 nonrefundable deposit when booking; balance due on day of lecture. Call ext. 462 to schedule.



This portrait of the god Amen (detail) actually has the features of the pharaoh Tutankhamen (1336–1327 BC, h. 111 cm. Musée du Louvre)

27 March/Wednesday

Art Film 12:30 *Pyramid* (60 min.)

Gallery Talk 1:30 *Early Christian Art*.

Kristin Baxter

Family Archaeology Camp 4:30–7:00.

Lower Level/Education

Pharaohs Lecture 6:00 *Faces of the Pharaohs: Images of Royalty in Ancient Egypt*.

Larry Berman

Preconcert Lecture 6:45 *Rebecca Fischer* gives a free lecture in the Recital Hall before each Subscription Series concert

Three Films 7:30 *Days of Waiting* (USA, 1990, color, 28 min.) directed by Steven Okazaki. The 1991 Academy Award winner for "Best Documentary Short Subject" is a portrait of artist Estelle Ishigo, one of the few Caucasians to be interned with Japanese-Americans during WWII. *Family Gathering* (USA, 1989, color, 30 min.) directed by Lise Yasui. Oscar-nominated chronicle of the effects of internment on three generations of one Japanese-American family. *Honor Bound: A Personal Journey* (USA, 1995, color, 52 min.) directed by Joan Saffa. The story of the 100th/442nd Regimental Combat Team, a much-decorated WWII army unit made up of Japanese-Americans. Cosponsored by the Japan Society of Cleveland. \$4, \$3 CMA & Japan Society members

Subscription Concert 7:45 *Anthony and Joseph Paratore*, duo-piano. The Paratore brothers were the first American duo-pianists to win the Munich International Piano Competition, launching a career that has included live and broadcast appearances in all the music capitols of Europe and the United States. In their Cleveland debut they play works by Debussy, Rachmaninoff, Ravel, Milhaud, and Bolcom. Seating is reserved. Tickets are available by telephone (ext. 282) Monday-Friday, starting Wednesday the 20th or at the door starting at 6:30. General admission \$14, \$12, or \$10; CMA and Musart Society members, senior citizens, and students \$12, \$10, or \$8; special student rate (door only) \$5

28 March/Thursday

Gallery Talk 1:30 *CMA Highlights*

Gallery Talk 2:30 *Early Christian Art*.

Kristin Baxter

29 March/Friday

Gallery Talk 1:30 *CMA Highlights*

30 March/Saturday

Gallery Talk 10:15 *Spring Has Sprung: Watercolor with Your Children*. Dyane Hronek Hanslik

Gallery Talk 1:30 *CMA Highlights*

31 March/Sunday

Gallery Talk 1:30 *Early Christian Art*.

Kristin Baxter

Family Archaeology Camp and Workshops 1:30–4:30. Lower Level/Education

Curator's Recital 2:00 *Karel Paukert*.

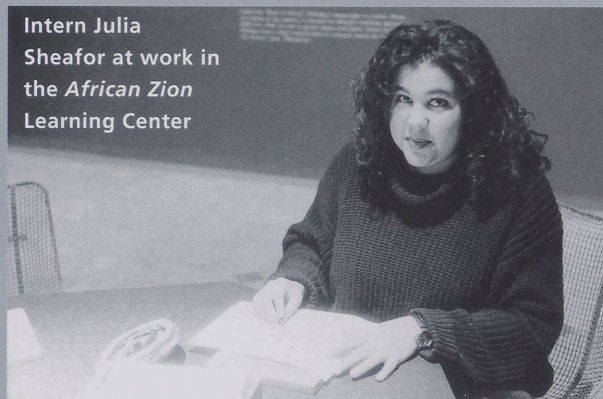
Works for organ by Franck, Alain, and Wiedermann

Feature Film 3:30 *Diabolique* (France, 1955, b&w, subtitles, 107 min.) directed by Henri-Georges Clouzot, with Simone Signoret, Vera Clouzot, and Charles Vanel. Two women try to knock off a school's cruel headmaster in this surprising shocker (recently remade by Hollywood) that did for bathtubs what *Psycho* later did for showers. \$4, \$3 CMA members

Chamber Music Concert 3:30 *Cleveland Classical Trio*. Violinist Stephen Marvin and cellist René Schiffer, members of Apollo's Fire, and Oberlin-based fortepianist David Breitman have joined forces to perform late 18th- and early 19th-century chamber music on period instruments. In the second of two Musart Series concerts during their inaugural season, they perform works by Mozart and Beethoven, and the world premiere of a piece by American composer Rudy Shackelford, commissioned by the *Plain Dealer* for the museum's 75th anniversary

A Few Good Interns Deserve A Few More Good Interns

Intern Julia
Sheafor at work in
the *African Zion*
Learning Center



The education department's successful minority internship program has provided African-American art historians and artists the opportunity to work in a distinguished museum and build skills necessary to pursue careers in museum education. Launched in 1994, the minority internship program in the marketing and communications department has adapted the education department's model to make another aspect of museum work—marketing and publicity—more accessible to young African-Americans interested in museum work.

To date, four area students have participated in the program. Yvette D. Nixon graduated from the honors program at John Hay High School and is now pursuing a black studies major at Oberlin College. Jomo Benn grew up in Cleveland, attended two years at the magnet school for science in the Cleveland Public Schools, then graduated from Shaker Heights High School; he is currently a student at Cleveland State University. A recipient of the 1990 Minority Leadership Award, Julia Sheafor came to the museum with a major in communications from Cleveland State University. Darby English is a double major in art history and philosophy at Williams College; many of you may know him because he also gave regular gallery tours of the permanent collection for the education department. Individually and together these four interns have been immensely helpful in creating and implementing community outreach projects to support the *Benin* (1994) and *African Zion* (1995) exhibitions and the current *Pharaohs* show. We plan to expand the minority internship program to include service in curatorial departments, development, membership, special events, and volunteer and visitor services.

The program to date has been underwritten in part by generous grants from the Black Professionals Association Charitable Foundation and the Eva L. and Joseph M. Bruening Foundation. Their investment is truly an investment in the future of the museum community.

New Board Member

William Madar, president and chief executive officer of Nordson Corporation in Cleveland since 1986, has been elected to the museum's board of trustees. He was associated with the Standard Oil Company (now BP America) for 20 years before taking his position at Nordson.



Madar is on the Advisory Council of the Graduate School of Business of Stanford University, is chairman of the boards of trustees of the Northeast Ohio Council on Higher Education and Leadership Cleveland, and is a board member of Cleveland Tomorrow, the Cleveland Clinic Foundation, the Playhouse Square Foundation, and Hawken School. He is a director of National City Bank, Brush Wellman Inc., and Lubrizol Corporation.

A 1961 graduate of Purdue with a degree in chemical engineering, Madar earned his MBA from Stanford in 1965. He and his wife, Amanda, live in Cleveland.

Membership Corps

If your schedule keeps you from taking on a regular, ongoing volunteer effort, how about joining our new **Membership Corps** and donating a few hours every once in a while to greet visitors during special events and festivities. It's an active, extroverted, people-oriented kind of volunteering involving the promotion of museum membership, and it may be just perfect for you.

After a training session, you'll be on the team list to be called occasionally. Interested? Call ext. 593.



The Cleveland Museum of Art receives partial funding from the Ohio Arts Council, a state agency created to foster and encourage the development of the arts and to preserve Ohio's cultural heritage. Funding from the OAC is an investment of state tax dollars that promotes economic growth, educational excellence, and cultural enrichment for all Ohioans.

The museum is also the recipient of a General Operating Support grant from the Institute of Museum Services, a federal agency. IMS grants are awarded to cultural institutions that demonstrate outstanding performance in all areas of operations.

Estate Planning Seminar

The Cleveland Museum of Art is hosting a free estate planning seminar on Thursday, May 16 at 3:00. This is an opportunity to hear from several experts in the field, including James R. Bright, J. Donald Cairns, and M. Elizabeth Monihan, all from the law firm of Spieth Bell McCurdy and Newell. Intended as a general information session, the seminar is geared to the layperson's

level of familiarity with the law and will focus on issues to be considered in the process of creating a will, living trust, charitable trust, and related estate planning documents. All members of the museum are invited to attend. To reserve your place, please mail or fax (216/231-6565) the form below to Kate Sellers, director of development and external affairs.

Please reserve _____ places at the May 16 estate planning seminar

Name _____

Street Address _____

City, State, Zip code _____

Telephone _____

PHARAOHS

Tickets

All Tickets Are Timed

Members receive free tickets as follows:

Individual, Senior, and Student, one free ticket per visit; **Senior Couple and Life**, two tickets per visit; **Contributing, Family, Fellow, and Patron**, two tickets per visit plus additional tickets for kids 12–18; **Circle and Benefactor** members, four tickets per visit plus additional benefits. The 45-minute recorded tour is \$1 for members.

Pick up your tickets in person at the **members express window** in the museum box office or call Advantix at 241-6000 (telephone service fee). Have your membership card handy. The regular admission price (which includes the recorded tour) is \$7, \$5 for students and seniors, free for children 11 and under. Nonmembers may join the museum in the north lobby and receive free admission.

Peak visiting times are Saturday and Sunday afternoons and weekday lunch hours. In addition, Young Peoples Classes take place on Saturdays during much of the run of the exhibition, creating additional crowds between about 9:45 and 3:15. Of course, the last few weeks of any exhibition are especially busy—this one probably more so than usual. Don't forget Wednesday evenings are an excellent time to visit. Check the program listings for the wealth of educational programs presented in conjunction with *Pharaohs*, as well as our respected series of feature films and musical events.

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Educational Events

Please refer to the program listings for complete details. A comprehensive public programs brochure is available at the museum.

Recorded Tour included in the exhibition ticket price (\$1 for CMA members and children 11 and under, who are admitted free).

Learning Center in the show focusing on Egyptian art and archaeology.

Slide Tape, *Pharaohs*, running continuously in the A-V center, lower level.

Egyptian Archaeology Camp located in the lower education level. Drop in anytime to decipher hieroglyphs or make a rubbing. Additional workshops Wednesdays and Sundays.

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Pharaohs conference, Saturday March 9th, 8:30–5:00. Registration is \$30 (\$20 CMA members, seniors, and students with ID). Call ext. 464 for information. A flyer is available in the north lobby.

Paid Slide Lectures for Groups

Large groups who would like to experience a one-hour private slide lecture about *Pharaohs* can choose one of these two offerings. Cost for either: \$100; \$25 deposit when booking; call ext. 462 to schedule.

Reviving the Pharaohs: The 18th- and 19th-Century Rediscovery of Ancient Egypt. Barbara A. Kathman
A Divine Vision: Art from Ancient Egypt. Nancy McAfee



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Tuesday, Thursday,
Friday 10:00-5:45
Wednesday 10:00-9:45
Saturday 9:00-4:45
Sunday 1:00-5:45
Closed Mondays,
July 4, Thanksgiving,
Christmas, and New
Year's Day

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Tuesday, Thursday,
Friday 10:00-4:30
Wednesday 10:00-8:30
Saturday 10:00-4:15
Sunday 1:00-4:30
**Museum Store
Hours**
Open during all regular
and extended hours

**Ingalls Library
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Slide Library by
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